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Overbeck's work offers a careful, finely drawn, and very prudently outlined picture of the history of ancient sculpture as it presents itself to us to-day.—ARTHUR SCHNEIDER in *Repertorium für Kunstwissenschaft*, 1893, p. 349. Cf. SITTL in *Berl. Phil. Woch.*, 1893, p. 1137.

HUGO MAGNUS. *Die Darstellung des Auges in der antiken Plastik.* Mit 10 Figuren. 8vo, pp. 96. E. A. Seemann, Leipzig, 1892.

This book treats first of the anatomical character of the eye in its relation to plastic art, then, in separate sections, of its representation in ancient Greek sculpture. He follows the changes from the archaic period to the period of transition and the period of Pheidias, then to that of Skopas and Praxiteles and Lysippos and the Alexandrian period. In spite of many errors of detail, the general points in the development of the representation of the eye through the different periods is rightly given. The illustrations are unfortunately not well executed.—A. KALKMANN in *Berl. Phil. Woch.*, 1893, p. 662.

W. MALMBERG. *Die Metopen der altgriechischen Tempel.* Eine Untersuchung aus dem Gebiete der dekorativen Skulptur. Mit 4 Tafeln. 8vo, pp. xvi, 197. Mattiesen, Dorpat, 1892.

This work is in Russian, but the author gives a somewhat extended notice of his conclusions in the *Berl. Phil. Woch.* He here surveys the metopes of Greek temples in historical sequence, beginning with the metopes of the temple of Assos, which he assigns, in opposition to Clarke (*Papers of Arch. Inst. Amer.*, Vol. I, p. 100), to the VI century. He also differs from other writers in respect to the position and interpretation of many metopes. In conclusion, he finds that the Gigantomachy plays the largest roll among metopal subjects, next follow the Trojan contests with the Iliupersis, and the deeds of Herakles, whereas the Kentauiromachy, better adapted for friezes, occurs only once in metopes.—MALMBERG in *Berl. Phil. Woch.*, pp. 781 and 820.

LA COLLECTION BARRACCO. Published by FR. BRUCKMANN, with text by GIOVANNI BARRACCO and W. HEBIG. Verlagsanstalt für Kunst und Wissenschaft. München, 1893.

This is an expensive work, produced in the style of Brunn's "Denkmäler" and Brunn-Arndt's "Porträts" and Bode's "Renaissance-Sculptur Toscanas," by the same enterprising publishers. The collection of Senator Don Giovanni Barracco is one which in scientific interest outweighs all the collections in the palazzi and villas of Rome. It is the result of many years of intelligent collection with a